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New York, June 8, 1931.

Dr. Otto Schneid,

Mickiewicza 41

Bielsko, Poland.

Dear Sir,

I received your circular and am sending you a number of photographs of my paintings, which I hope you will be able to use in your work on Jewish artists. Am sorry I cannot refer you to any literature on myself, as it is all in newspapers, scattered over a period of twelve years.

My first one man exhibition was at The Bourgeois Galleries in New York, in 1919. My second at The Galerie Zak in Paris, in 1928. The third at The S. P. R. Gallery, in New York, in 1931.

I was born in Poland, in 1891.

Came to America, in 1905.

Lived in Paris 3 years, from 1927 to 1930.

When I also visited Poland.

Living at present in New York.

2922 Far Rockaway Blvd.,
Far Rockaway,
New York

Very truly yours,

J. Tojel

(Ed 46 23/21)

485 Central Park West,
New York 25, N.Y., Aug 20, 1956.

Dr. Otto Schneid, Kirjath Hatechnion --
Haifa, Israel.

Dear Dr. Schneid,

Thank you for writing me of your courtesy to include me in your forthcoming book, THE JEWISH ARTISTS, in Hebrew. I am enclosing herewith some biographical notes, as you have requested, also -- believing it may interest you -- an item from my JOURNAL in English as yet unpublished. Incidentally, this particular essay will serve as a preface to the catalogue of my exhibition of recent work, due in October. You may use it as you wish.

Under separate cover I am sending you some photographs of more recent paintings than possibly have seen.

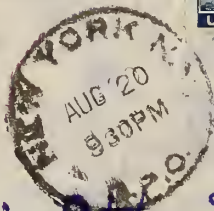
Cordially yours,

Jennings Tofel
Jennings Tofel

P.S. In Hebrew I should like my name written ~~as in Yiddish~~:

טאָפֿל יענינגס

from
JENNINGS TOFEL
485 Centr. Park West
NEW YORK 25, N.Y.
U.S.A.



VIA AIR MAIL

Dr. Otto Schneid
Kirjath Hatechnion
HAIFA — ISRAEL

NY, Oct 15, '56

Dear Dr. Schreid,

I have your letter of the 7th in which you ask about my paintings in the Israel Museum. Regrettably I myself don't know exactly where they are but a friend of mine himself a painter, Mr. Abraham Goldberg, would know. He was instrumental in collecting some paintings for Israel on his visits to New York. His address is 45 Basel St., Tel Aviv. Perhaps also Mr. Mr. Narkiss of the Bezallit M. would know.

It may also interest you to know that Mr. Narkiss planned - or hoped - to publish a monograph of ^{my} writings in his series of "The Writings of Painters." For the purpose he took some writing of mine in English which he wanted to have translated into Hebrew. He or Mr. Goldberg has also some pen & ink drawings which were to be used in the monograph. I am sure these two gentlemen - good & dear friends - will want to help all they can.

Cordially yours - Yehuda Toafel

Jennings Tojel
485 Centr. Pk. W
NY 25, NY
USA.



Doc Dr. Otto Schmidt
Hankin 24, Ramot-Remez
Haifa
Israel

AIR MAIL

JENNINGS (JEHUDA) TOFEL

Born in Russian Poland in 1891, came to the U.S.A. in 1905. General studies at The College of the City of New York; and art at the Beaux Arts school in New York for a number of years, intermittently. Also studied in France, 1927-1930. First one-man show in New York, in 1919, at Bourgeois Gallery; second, in Paris in 1927, at Galerie Zak. Since then eight more one-man exhibitions in New York. (The latest scheduled for October of this year, 1956.) Has exhibited also in many group shows throughout America.

Is represented in the permanent collections of the Whitney Museum in New York, the Brandeis University Museum in Massachusetts, the Butler Art Institute in Ohio; also in museums in Israel, and in several important private art collections in the U.S.A. Has illustrated three books by David Ignatoff among others. Has published essays in English and Yiddish on art and artists in various periodicals, and three monographs. A book of essays in Yiddish was published by Le Triangle in Paris in 1927, under the title:

"Juda & Poles in the Art World"

Helped found the first Jewish Art Center in New York and was its director in 1926. Was also one of the founders of the current Art Center of the Jewish Culture Congress.

Critical studies of the painter have been written by a number of artists and critics, among them Benj. Kopman, Eli Cantor and Itzak Lichtenstein, and reviews by most of the critics in the English and Yiddish press.

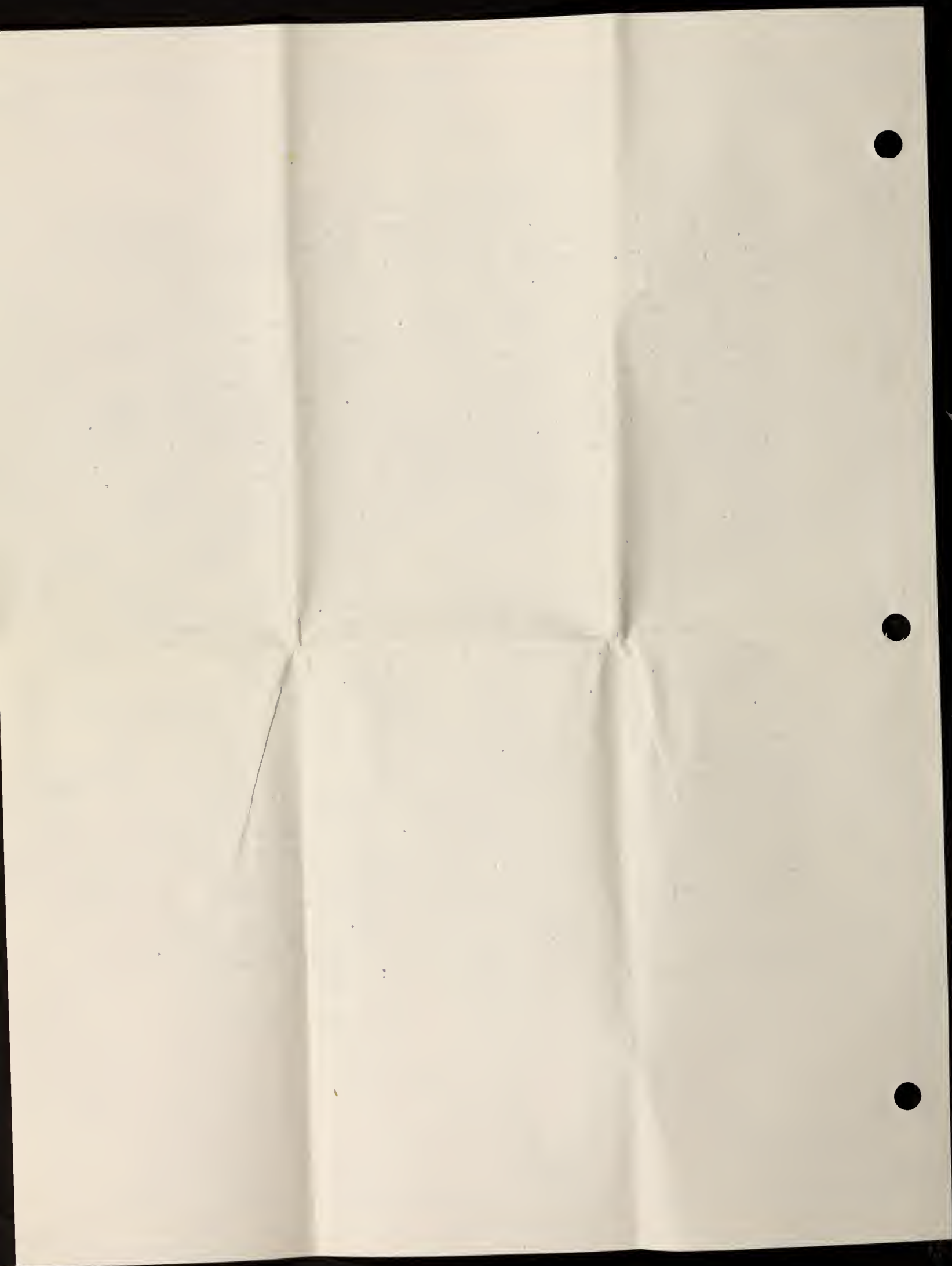
Holds membership in The Artists Equity Association of America and The Jewish Culture Congress.

Has several volumes of a "Painter's Journal" as yet unpublished, also in manuscript a volume, "My childhood."

(From MY JOURNAL)

Exactly what am I purporting in my painting, and what distinguishes it from the trends of the times? First, what are the large trends? For one, academic realism, by way of Impressionism. Its subject matter: The obvious landscape, portrait, interior, figure. Then the realism that comes via Picasso and Braque, in flat planes. Its subject matter: All visible materials lying at hand. Then would come "magic realism," a kind of personal, fanciful realism. Then there is Surrealism, a more daring "magic," bringing together in one frame unrelated objects, or strange aspects of familiar objects, or large uneventful spaces. Then there is a trend of "proletarian" art, a kind of fable-with-its-moral painting. Then of course, there is Abstract painting: Stark, vacant volumes, divested of that quickening called life. And lastly: Unsemblable spots, splashes zigzagging somehow through the canvas -- Nonobjective painting. Obviously I do not belong strictly in any of these categories. I employ recognizable forms, specifically figures, to create a pattern of movement through the canvas, with emotional overtones. Eliminating perspective I bring the figures forward for greater impact. They run out of the canvas, yet I contrive enough convergent movement in the canvas in order not to diffuse the mind, or the implicit meaning, of the picture. The forms are earthen, without the Greek ideal of beauty. They have weight, yet are not static. This continuous movement throughout the canvas is perhaps indicative of protest, of non-acceptance, projecting a craving, a search, a striving for greater balance in the world, that is not being attained. The movement is continuous, incessant. In this one aspect it borders on "Proletarian" art. But whereas the other is definitive, touching on specific timely and local problems that call for betterment, mine celebrates the idea of protest. Beyond that I cannot go, as I am not a reformer, or practical politician. For the same reason I do not paint the small details, but ~~ppa~~ broadly, except for the broad emphasis of some details for purposes of the logic -- the-matic or plastic -- of the painting. The forms are well linked, bespeaking a concentration of minded; and rounded, expressing a love of and faith in life. Serving the same ends is my color, that is heightened and, I believe, sensuous. I should never want to still this passion for living and this love of life either in myself or as expressed in my painting. Nor would I still this quest for balance, and justice as it appertains to man. Beyond this quest and its attainment I believe there is nothing more fundamental and wonderful under Heaven.

Jennings Tofel





tenth one-man exhibition

JENNINGS TOFEL

oct. 13 to nov. 1, 1956

artists' gallery • 851 lexington ave. • at 64th • n. y. c.

Every exhibition of new work, I feel, calls for a new statement. I am not given to somersaults but I do appreciably change from one time to the next, and I should want to reflect in a few words that deepening, as I hope, of my perceptions: My concept of art as it appears from my practice of it. There are fundamentals of character that are basic and yet something definitely does change, with the passage of time. One's art, in the light of that development, becomes more and more surely the man: The flowering of his passions and his particular powers. Reflecting on the trends of the art of the times — from the academic to the nonobjective — will have a sobering effect on the individual artist, and I allow I have been cognizant of their existence, though I found early I must resist being overwhelmed by schools. I would seek my own destiny, go forward at my own pace, and pay what price I must. At sixty-five, I dare say, I have achieved a measure of uniqueness — which is not a goal in itself but an honest means towards a Way of Art. What that is cannot be put in a word. A name would only be a makeshift anyway, like the title of a picture. The paintings, given a chance, will tell quite fairly what I am about, I trust. But I would say, I aim to correlate the elements of the medium so that each painting will be a unit, a whole, and a Living Thing. And furthermore, that of late I have been mixing seriousness with delight with every brushful of color — which may be the high point of my new awareness.

JENNINGS TOFEL

PAINTINGS

- 1 Spring
- 2 Tidings
- 3 Lioness
- 4 In Memory of a Friend
- 5 Lament
- 6 Departing
- 7 Portrait of Pearl
- 8 Family
(Lent by Mr. and Mrs. Louis Graeler)
- 9 Fire
- 10 Interior
- 11 Noah, his Sons and Daughters
- 12 Pride
(Lent by Dr. and Mrs. James Rudel)
- 13 Visitors
- 14 Shipwrecked
- 15 Estranged
- 16 Concert
- 17 On a Beach
- 18 Landscape

[Handwritten notes in Hebrew script, mostly illegible due to extreme slant and cursive style.]